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THE MAGAZINE OF MOTION PICTURE CINEGRAPHY

Checklist of features



THIS MONTH: • Station Production of TV Motion Pictures
• Developing A Knack For Composition
• Collegiate Movie Makers

**JUNE
1951**

SPOT NEWS

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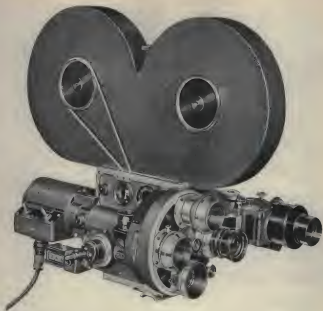


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THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

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ON THE COVER

STUDENTS in the Motion Picture Division, Theatre Arts Department, of the University of California at Los Angeles prepare to shoot a scene for a workshop project, as Axel Fred Norstrom, G. Dyhrenfurth (rear of set) takes an exposure meter reading. Except for room cameras shown, all lighting, sound and grip equipment used by students is same as found in the major Hollywood studios—Photo courtesy U.C.L.A. Dept. of Theatre Arts

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Hollywood Bulletin Board

Hal Mohr, A.S.C., was elected last month to serve on the Board of Governors of the Academy of Motion Picture Arts and Sciences. He will represent the Cinematographers along with Board member John W. Boyle, A.S.C.

Ernest Palmer, A.S.C., won the Reno Chamber of Commerce Silver Spurs Award for best photography of a western picture released during 1950. The picture, "The Gunlighter," starring Gregory Peck. Peck also won a Spurs Award for best western actor, and Henry King, who directed the picture, an Award for best direction of a western picture. Awards were made at an engineers' presentation ceremony in Reno May 12.

Frank C. Zacher, non-resident, A.S.C., member and head of Camera Equipment Company, New York City, was a Hollywood visitor last month.

Karl Freund, A.S.C., head of Photo Research Corporation, Burbank, Calif., will chairmen the Technical Division program of the Photographic Society of America's regional convention to be held in Santa Barbara, Calif., in June. The Society, modernized, now has Technical Divisions operating in Rochester, Cleveland, Birmingham, Boston, Los Angeles, and New York City.

Mack Sennett, founder of the famous Keystone Comedies of the silent film era, has contributed a large collection of material from his personal film and photo files to the Academy of Motion Picture Arts and Sciences.

Gift is said to be most extensive yet made to the Academy's library of historic material dealing with the motion picture industry, and covers a period of more than forty years.

Material includes more than 70,000 photographic stills, negatives and scripts embracing the movie industry from about 1910 to date. It represents a pictorial history of the famous Mack Sennett type of comedy. Collection also includes 100 reels of motion pictures featuring the famous Mack Sennett Bathing Beauties and the Keystone Cops.

Formal request has been made to the Secretary of Defense that a photographic laboratory, air base or air field be named in memory of Brigadier General Paul

T. Cullen, USAF, pioneer Air Force photographic specialist in atomic explosions.

Cullen and 52 others were lost last March when an Air Force C-124, enroute from the U. S. to England, was lost over the Atlantic.

It was Cullen who established the Lookout Mountain Laboratory in Hollywood in 1948. Photographers who worked with him include Tom Turville, A.S.C., Harry Ferris, A.S.C., Kaye Menck, George March, Don Ebbels, Charlie Downs, Joe Drees and many others.

S.M.P.T.A.'s headquarters offices will move June 8th to new and larger headquarters on the 5th floor of the American Radiator Building, 40 West 40th St., New York City. According to Society President Peter Male, most membership growth and increased activity among numerous engineering communities made the move necessary.

U.S. Army Signal Corps has set up an information service for men about to enter military service who have certain communications, electronics or photographic experience. Aim is to advise such men on how to ask for assignment to that or some other appropriate branch of service. Action is result of Army's belief it is mutually desirable for men coming into service to continue, so far as possible, his civilian specialty while in service. Motion picture photographers are among the several specialized skills critically needed by the Army. Industries are advised to show their statements of experience, if requested, at induction stations, but not to surrender them there.

Richard M. Wilson has been appointed superintendent of the film emulsion coating division at Eastman Kodak Company's Kodak Park plant. He has been supervisor of emulsion coating since 1938.

New, extremely high-speed motion picture film is being developed by Dr. Irving Rehman of University of Southern California in tests for the Pete Smith production "Inside Stuff." Film will be employed in shooting the first motion picture ever made inside the human body. Dr. Rehman is said to be the first scientist to perfect motion picture photography with X-rays.

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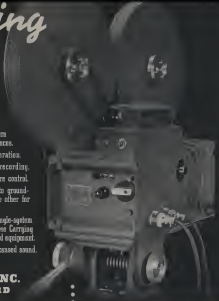
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PRESENT QUARTERS of U.C.L.A.'s Motion Picture Division, though small, are adequate to the needs of the current enrollment of 310 students. There is a small but well-equipped sound stage and the latest photographic, lighting, sound, and grip equipment.



EDITING department boasts the best in 16mm and 35mm editing and cutting equipment. Here a beginner learns editing with 16mm film.

Collegiate Movie Makers

U.C.L.A.'s student film makers have no illusions about crashing the gates of Hollywood studios. Most have set their sights on the tremendous future looming for educational, industrial and television motion picture production.

By JAY DEVON

OFF IN A SECLUDED corner of the vast campus of the University of California at Los Angeles, stands a group of temporary frame buildings surrounding a structure that looks like nothing so much as an exercise in modern design for a beginners' class in architecture. This group of buildings houses the various sections of the Theater Arts Department—and the interesting paradox is that, while the buildings are unimpressive, functioning within their walls is an incredibly vital and productive department dedicated to teaching the techniques of Theater, Radio, Motion Pictures and Television.

Currently on the drawing board are blueprints for a new \$5,000,000 building to house the Theater Arts Department—another unit to augment the tremendous building program now in progress on U.C.L.A.'s busy campus.

But no one in Theater Arts is marking time while the new building goes up. They are all furiously at work in their cramped, but well-equipped quarters, turning out a quantity and quality of work that are amazing in view of the fact the department is not yet four years old.

Prof. Kenneth Macgowan, Chairman of Theater Arts, sums up the aims of the department's program as follows: "The university expects to train for the future, to provide skilled men and women who will go on to other universities, colleges, and high schools to train the next generation. As such work spreads from the Los Angeles Campus and other outposts, we should have an increasingly fine body of trained young people who will contribute to stage, screen, radio, and television, who will enrich community theaters, and who

will give significance to documentary and teaching films."

The Motion Picture Division of Theater Arts is headed by Asst. Prof. Norman G. Dyhrenfurth, writer-cameraman-director-producer from Switzerland, who numbers among his credentials outstanding documentary films. His aim as the Motion Picture Division is not to create specialized technicians skilled in only one phase of production, but all-around film-makers, with a know-how of every element of production. The approach is practical rather than theoretical, so that the graduate will fully appreciate the problems of his fellow technicians, no matter in what phase he elects to specialize later on.

"Many people in the motion picture industry are convinced that the art of film making cannot be taught successfully in any trade school or college."



STANDARD studio-type reflects one part of the University's equipment and one more when used workshop groups (about as location)

says Dybrenfurth. "These people base their opinion on the assumption that the ones who know least about film making turn to teaching, and that their teaching cannot be effective since it is not based on actual production experience. This argument is valid in many instances, but here at UCLA we are proving that film making can be taught. In recognition of this fact, the studios are extending us more and more cooperation, and their technicians are helping us to teach motion picture technique in a thoroughly professional manner."

In line with this policy the Motion

Picture Department has added to its faculty a number of outstanding technicians from the Hollywood film industry. To name just a few, these include Floyd Crosby, A.S.C., outstanding documentary cameraman whose credits include "Tabu," "The River," and most recently "The Brave Bulls"; Leigh Jason, director of feature pictures and shorts for many of the major studios; Charles Van Enger, Jr., Film Editor at Universal Studios; George Travell, former M-G-M actor-director; Harry Hoover, winner of an Academy Award for Art Direction of "The Heavies"; Ernest Pascal, former president of the Screen Writers' Guild; and William M. Shull, Walt Disney Production Designer and Animator.

In addition, the Department invites top technicians from the industry to appear as guest lecturers. Recently, these have included Directors Robert Siodmak ("The Killers"), Corapton Bennett (King Solomon's Mines), Fritz Lang (Clock and Dagger), Fred Zinnemann ("The Search") and Producer Stanley Kramer (Champion, Three Men Cyrena). First-hand experience in production related by these men are of immeasurable importance in making cinematic theory come to life for the students.

During his freshman and sophomore years, the student in the Department of Theater Arts is required to take courses in foreign languages, history, military science, physical education, social sciences, English, and the humanities, as well as theater arts courses in such aspects as mass communications, acting, stage crafts, history and survey courses in theater, radio, and motion pictures.

When he becomes a junior, he concentrates on one of the three media of theater arts: Motion Pictures, Radio, or Theater. The motion picture major is required to take courses in film technique—(a survey course covering and integrating all phases of production),—

editing, history, photography, sound, and direction. He must also take three workshops which involve intensive practical work in the production of all types of films under close faculty supervision.

In addition, the student must take courses in English and continental literatures, the novel, and ten units of approved electives consisting of additional courses in advanced editing, direction, composition and lighting, acting, make-up, animation, production design, color cinematography, screen writing, and documentary film techniques. Each of these courses combine lectures with applied practical work, offering the student plenty of opportunity to learn by doing.

The three workshops are most important, since they serve as practical laboratories for the theory taught in the preparation courses. The first or Elementary Workshop is basically a series of exercises in fundamental film technique. The second or Intermediate Workshop is a more advanced lab in which actual projects in film making are conceived and executed. The third or Superior Workshop is perhaps the most productive of all since it is less formal and devoted more directly to ambitious film projects.

William B. Adams, a staff lecturer in the Motion Picture Division, gives an interesting account of the activities and projects of last summer's Workshop.

"During the past three years of the Motion Picture Division's existence, we had learned that production of some sort is necessary in a motion picture curriculum. We had also learned that the proper balance between the two is not easy to determine practically. In the past, we had begun each semester's work with the firm purpose of using production as a means of much of our teaching. We inevitably discovered, however, that to produce motion pictures, we must

(Continued on Page 242)



ONLY the most promising students are permitted to continue with studies toward a mastery degree, work in technical phases of production



LOCATION filming at the University campus for a scene for "Whodunnit Schoolers," a documentary made by the 1950 class. Film already is in wide national release.



MINOR productions serve as exercises which allow student to make every type camera on film and standards of professional filming



WHEN the director of photography looks at a scene through the viewing glass, the brightness reaching the eye is reduced sufficiently so that he can judge general appearance of scene and give lighting instructions as they will register on film.

WHEN WE sit on the screen a well-exposed scene, with good tonal or color rendition and perfect balance between highlights and shadows, invariably several instruments besides the camera were employed by the director of photography to achieve it. There was the exposure meter, a color temperature meter (if it was a color film), and a viewing glass.

Of these, the viewing glass is the simplest, yet it's equally important because it is difficult for anyone to judge with the naked eye the contrast in a scene to be photographed. When we look at the shadows in a scene, our eye automatically adapts itself and we are detail that the film will not see. The viewing glass lowers the brightness of the scene so that the eye will not be able to see detail in shadows too dark to record on film.

The history of the viewing glass goes back farther than the photoelectric exposure meter, back to the days of color-blind ortho film. As the first photographic films were relatively insensitive to all colors but blue, in order to see a subject or scene to be photographed as it would appear on film it was only necessary to view it through a deep-blue viewing glass. All color as such became invisible through the glass and we saw the range of brightness of the scene as it would reproduce on film.

Importance Of The Viewing Glass In Motion Picture Photography

Tiny gadget makes it possible for eye to see tonal values as they will register on film.

By R G DELL

As black-and-white films were improved—made more sensitive—and with the introduction of color films, it became necessary to alter the filtering components of the viewing glass. When panchromatic film came into use, some photographers continued to use the deep-blue viewing glass because it rendered the scene in monochrome; but they found that the relative brightness did not always register on the film as it appeared through the glass. Medium blue no longer registered as almost white, nor bright red as black, as they had on color-blind film. It therefore became necessary to develop a new viewing glass which rendered colors in approximate monochrome comparable to the brightness range registered on the new panchromatic film. Thus the Panchromatic Viewing Glass was born.

With the introduction of daylight color film, the need for a complete new viewing glass for this medium was not anticipated, for all colors were expected to register on the film in their natural hues. However, the contrast range of the daylight color film proved to be much shorter than that seen by the eye. It was not capable of recording a scene in which there were extreme highlights and deep shadows, and doing justice to both.

Among the first to meet this problem was Technicolor Corporation, which developed for color film photography the neutral contrast viewing glass. This is a filter which is neutral in color and is held to a density of 2.0, with a production tolerance of only plus or minus 5%.

When the cameraman looks at a scene through the viewing glass, the brightness reaching the eye is reduced sufficiently so that he can judge, not only the general appearance of the scene as it will appear on the film when photographed, but also determine whether the lighting contrast is too great to record successfully on color film. Should this be the case, and since he cannot in-

crease the exposure enough to record the shadow detail satisfactory without over-exposing the highlights and burning them out, the obvious step is to direct more light into the shadows to modify the excessive contrast.

The two important cameras used in the studios today—Mitchell and Technicolor—have adaptations of the viewing glass built into the viewing systems. With the Mitchell, a panchromatic viewing glass is part of the optical viewer, which becomes operative when the camera is racked-over. The Technicolor cameras have a neutral viewing glass, more generally referred to as an ND filter, in the camera's finder system.

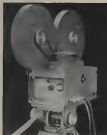
In spite of these conveniences, however, the director of photography has need for the popular little monochromatic viewing glass which he invariably wears suspended by a neck cord. It is in constant use whenever he is directing the placement of lights or reflectors.

The recent introduction of color film balanced for mixed light makes neces-

(Continued on Page 235)



THE SPECTRA contrast viewing glass, made by Photo Research Corp., Burbank, Calif., which is now widely used in the motion picture and photographic industries.



ALL CONTROLS for the "Super-1200" camera are grouped within easy reach for convenient operation. Camera is quiet and no external blimp is needed.



TARGET of the camera carries 3 'X' mount lenses and 1 finder lens. Target may be rotated without touching lens or shutter. Focus or diaphragm settings.



THE AURICON "Super-1200" camera is designed to save time and thus lower 16mm production costs by avoiding every stopping inconvenience for the cameraman. A notable innovation is the camera's three-lens finder system. Film magazine capacity is 1200 feet.

The New Auricon 'Super-1200'

Berndt-Bach introduces a completely new 16mm camera with 1200-foot film magazine and triple finder system.

By FREDERICK FOSTER

THE NEW AURICON "Super-1200" 16mm sound-on-film camera built by Berndt-Bach, Incorporated, Hollywood, provides every operating convenience for the 16mm professional photographer. With its joint film chambers providing a maximum of 1200 ft. of film at one loading, the camera produces a rock-steady picture and a "high fidelity" sound-track with a minimum of time and effort on the part of the cameraman. To do this, 3 separate finder systems of unique design are combined in this self-blinded "Super-1200" camera which runs so quietly it requires no external blimp even for studio operation.

Finder No. 1 is an instant ground-glass focusing reflex finder, with 100

focusing telescope, which allows the cameraman to check through the camera-lens for picture composition and focus. This new "feather touch" focusing system can be operated with one finger, because the camera body, lens turret and film gate are not shifted during focusing. Nothing moves except a miniature precision prism-reflector system inside the camera, between the film-gate and the camera lens. This means that with the camera tripped on soft ground (especially with long-range telephoto lenses) there is no danger of disturbing the picture composition by inadvertently moving the camera position while shifting from "focus" to "shooting."

It is also possible to use the reflex

focus system while the camera is running, to check for camera and projector shutter synchronization during "background-projection" scenes, also for "kinescope" recording or special-effects work.

Finder No. 2 is of the studio-type which provides a large brilliant ground-glass-image, upright and correct right to left. As this finder is focused, automatic adjustment is made for parallax. This patented Auto-Parallax Sights View Finder, Model EIF-20 provides an image which can be viewed with both eyes from any position behind camera.

Finder No. 3 is a special telephone type which operates with a set of miniature lenses mounted in the center of the

(Continued on Page 256)



ON THE STREET—Kinevox synchronous magnetic film recorder is used by Los Angeles Police Department, recording officer's comments on accident being filmed by Department cinematographer.



IN THE STUDIO—Kinevox recorder is used in Thomas Griffin, Rome, Italy, in a production starring Anna Magnani (foreground). Kinevox equipment is in regular daily use in many foreign motion picture studios.



IN THE LAB—Feldman, Inc., Hollywood, uses three Kinevox film phonographs, in conjunction with a Kinevox recorder, in dubbing and re-recording sound for its many clients.

The Kinevox Synchronous Magnetic Film Recorder

Designed and engineered especially for 35mm and 16mm film production, this popular single-unit portable recorder uses 17½mm perforated magnetic film.

By RALPH LAWTON

THE FOLLOWING is the second in a series of articles by Ralph Lawton describing the various magnetic film tape recording systems now on the market for professional motion picture production. The articles are in response to reader demand for information on this new sound recording equipment which is finding wider use day by day both in the major studios and among producers of industrial and television films. The equipment of another manufacturer will be described in the July issue.—Editor.

MAGNETIC RECORDING has brought economical sound film production within easy reach of independent motion picture cameramen and film producers. It has made possible tremendous savings in sound recording for industrial, educational and television film makers as well as for major film producers. It is responsible—perhaps more than any other single factor—for the impetus evident in film production in many foreign countries.

Kinevox synchronous magnetic film recorders have gained wide favor in the foreign field and are to be found in regular use in nearly all major film production centers overseas. In Italy, for example, several different companies primarily are using Kinevox recorders on feature productions. In the United States, they are widely used by film producers from coast to coast. As of May 1st more than 75 Kinevox recorders were in use by motion picture producers throughout the world, according to the manufacturer.

Established only two years ago, Kinevox Incorporated, Burbank, California, has built an enviable reputation for turning out one of the most efficient and reasonable-priced magnetic recorders on the market. A single-unit job skillfully engineered to fit a handsome carrying-case cabinet (18x17x11 inches in size, its net weight is but 50 pounds). Because of its compact size and nominal weight it is easily accommodated in the trunk compartment of an automobile, along with camera and tripod.

Kinevox recorders are sold outright, never leased. In addition to the synchronous magnetic recorder, Kinevox also supplies the following companion equipment:

Film phonograph (dubber),	Monoboom for microphone,
4-position mixer,	Long-playing auxiliary feed
Portable field power unit,	and pickup arms for re-
Film reader,	coorder,
Magnetic film splicer,	Bulk sound eraser.

Thus Kinevox is able to furnish the motion picture producer with complete equipment necessary for recording, editing and

(Continued on Page 225)

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TYPICAL of the quality of television spectral photography executed by WHEN's camera staff are these also from its recent display format modern masterpieces—The Weeping Shrine of St. Anne, which hit the headlines

and, simultaneously, WHEN's TV audience scenes in April 1950. Pictures, from left to right, show Shirley Martin with the weeping shrine, display of shrine, which were four whenever blessed by Shirley, never close-up of shrine

Station-production of TV Motion Pictures

Some of the requirements and limitations faced
by the film production staffs of TV stations.

By D LISLE CONWAY

THERE IS AT PRESENT submitted activity on the part of various television stations in the production of films for television. Staffing such production units are many men who, for the most part, have acquired wide experience independently making motion films and particularly in developing methods for achieving successfully many of the cinematic effects accomplished by the professional studios with intricate and costly equipment—not to mention specialized personnel.

D Lisle Conway, who brings to our readers this month the following account of independent TV station film production, is one of these ingenious and courageous camera artists. He is director of the motion picture and special effects department of station WHEN of the Meredith-Syracuse Television Corporation, Syracuse, New York. A member of the Academy of Television Arts and Sciences and a charter member of the Audio Engineering Society, Conway, prior to his association with WHEN, was five years on the faculty of Syracuse University, as Technical Director of the University's radio department. In spare hours off the campus, he pursued his fortuitous-making movies—operating as a free-lance news and commercial motion

picture cameraman. The following report combines some of his own experiences and observations of contemporary TV film producers.—Editor.

OF ALL THE various phases of television perhaps the most exciting and certainly the most demanding of arduous and exacting work is TV film production. Here is incorporated the exacting accuracy of multiple-mounting, title and background preparation, and the excitement and speed of one-the-spot news reporting.

To break this activity down into a coherent picture of just what this type of motion picture making consists, let's examine its various phases and analyze the requirements of each.

There are three main types of films produced for or by many TV stations themselves. They are 1) the promotional and production film; 2) the commercial or "spot" film; and 3) the news film.

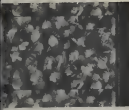
With exception of the news film, all motion pictures produced for television should be filmed at twenty-four frames per second. Departures from this are made only for special effects such as slow-motion or comedy sequences.

Promotional films usually consist of a pictorial record of station activities and shows. They may be a composite of news films, records of shows, and other station activities used together in such a manner as to present a documented record of just what the station has done during the year or at a given time. WHEN subscribed to its TV audience several such films during the past two years. One such event, the construction of the station's five-hundred foot tower, was unique in the history of American television. The station released the day-by-day construction of its tower by means of film, and the finish showing the antenna installation by means of simultaneous "live camera" telecast. This latter was accomplished by utilizing a smaller temporary tower and antenna for TV radiation of its signals. A program titled, *This Week Is Television*, also made extant on film by the local station, portrayed the activities of the various departments within the station and how their contributions made possible the shows seen over WHEN.

Such films are made for the most part from an off-the-cuff or briefly prepared outline, and shooting is done contemporaneously following a quick light meter reading of the overall subject

Television Film Production

By LEIGH ALLEN



Backdropped by crowd of curious onlookers, and reactions that show some of people who gathered outside Shirley's home for glimpse of movie star.

material. Very little time is permitted to check lens readings as shooting progresses, and thus the light and shadow renderings may not always be the best. Nevertheless, this type of shooting camera with it, for this very reason, a strong documentary, untouched, and unrehearsed flavor that movie does not make up for any discrepancies in lighting. Here, as in news shooting, (unless a carefully planned script and lighting set-up has been worked out beforehand) the scenes are taken as they can best be shot, with knowledge that a good percentage of them may be elated too. For this reason more footage is exposed than can be finally retained in order to supply cover or "padding" shots.

Production shooting for the most part includes title preparation, title backgrounds, and film sequences of action to be intercut between live action shots from the studio at the time of telecast. The preparation of titles may vary from a simple setup of shooting title cards to the more exacting titles utilizing scenes and montage backgrounds. For this type of work, a camera that may be focused and lined up with a through-the-lens finder or viewer is preferred. The Eastman Cine Special camera is an invaluable tool, considering the facilities it offers, and it can readily be used for other types of film production as well.

In many instances, authentic backgrounds must be obtained for titles and for action staged in the studio. Obviously large exterior sets cannot be transported into the studio, but they can be filmed. With the use of clever cutting and staging, these shots can be made to appear as though the action was taking

(Continued on Page 401)

In Washington, the House of Representatives is planning to record its debates on movie film for television. House writer George Dixon in his column dated Mar. 22, says: "This plan . . . calls for a movie studio setup by which Congressmen will be able to have films made of themselves for cinema and television distribution in the same manner they now make voice recordings for radio."

"Schnee . . . was conceived by Robert E. Carr who for 16 years has run the joint Senate and House recording facilities. . . . The House plans to go for it wholeheartedly, but Carr is meeting objections in the Senate. . . . Carr says he can make TV films for Congressmen at bargain rates—about \$500 a minute. The average commercial rate, he says, is about \$1000 a minute."

Television Film Syndicator, Inc., is corporate name of recently-organized co-operative television group formed in Chicago. Members are located in the key TV markets of the nation. Purpose of group is to produce, procure and finance television films to assure a steady flow of film product to the participating stations.

Color television runs up against some of the same problems that are faced in color photography, according to Dr. David L. MacAdam, Eastman Kodak research scientist. Biggest of these problems seems to be that people don't see what they think they see in color, he says.

Color control in photography and TV cannot hope to succeed by blind reliance on measurements, Dr. MacAdam said. He suggested a program for television researchers modeled on one which seemed to be productive in photography.

To identify top quality color reproduction for TV as well as photography, he said researchers must: (1) ask many people to indicate their preference and their relative ratings of a wide variety of color renderings; (2) measure the colors in the pictures; and (3) study the color specifications in comparison with the relative grades assigned to the picture by judges.

The investigation of color quality may be expected to be easier, quicker, more systematic and complete in color TV than in color photography, because

changes in production variables can be made more easily by electronic controls.

Jeery Fairbanks Productions, Hollywood, now has nine regular TV film shows on the air, totaling four and a half hours of film product weekly.

National Broadcasting Co. will very definitely produce its own TV films. Company is making extensive surveys in Hollywood to locate suitable properties in which to make its video films.

"Talisman" is trademark of new portable screen desk-top movie projector designed for office previewing of TV films. Powered by a 750-watt lamp, machine has a foldaway background projection screen masked to show picture on an area equivalent to standard 12½-inch TV set. Manufacturer is Audio & Video Products Corp.

Universal-International Inc. may see production there soon of films for television. Universal-World Films, subsidiary of U-I, is currently making tests for a series of TV films to star Frances Gifford, Ray Collins and Mase Knox.

Motion Picture Center, Hollywood, which rents studio space and equipment to independent film producers, will engage in TV film production. Company has formed a subsidiary company, Motion Picture Television Center, to make its own TV films and films for others, and finance other video film makers.

Hal Rosch, Jr., will resume production of balance of the initial series of 15-minute "Don't Be A Sucker" television films, following a deal with Philip Morris cigarettes to sponsor the series.

Telefilm, Inc., Hollywood, announces an impressive schedule of 500 TV film productions, each 3 to 5 minutes in length and based on popular, classical and semi-classical songs and variety acts. Filming is scheduled to begin June 5th at the rate of 8 pictures per day.

WRAP-TV, Fort Worth, Texas, is filming a series of 15-minute video travel films which will cover scenic highlights of the state. Camera man and film editor is John Quigley.

Filming The Assembly Line

"Through The Years," 22-minute 16mm color film production posed problems in lighting and in photography for Soundfilm Studios' camera crew.

By GROVER F. SEYFRIED

Director of Photography—Soundfilm Studios, Inc.

LINEING UP a close shot of a Plymouth Pontiac engine. Soundfilm Studios' camera crew shoots the engine being which is also appeared by director Alex Lasky and production manager Steve Kiefer.



ASSEMBLY LINE generally involved large sets in depth rather than in foreground plane, making it necessary to use dows, the long and steep up the lights to achieve the desired quality of exposure.



READY FOR the job. Director Lasky (right) discusses the shot with cameraman Seyfried while location an assembly line operation in a sequence picturing installation of a Pontiac engine.

MAKING A MOTION PICTURE in a modern automobile factory is a challenging assignment for any camera crew. But there is nothing visible in the finished picture to indicate anything but successful accomplishment for the crew that produced "Through The Years," 22-minute 16mm Kodachrome picture sponsored by the Pontiac Motor Division of General Motors Corporation by Soundfilm Studios, Inc., Detroit.

The opening sequence of this picture employ the fast-back treatment to telescope visually the company's 25-year history in the motor car industry. Then fast-moving sequences show departmental and assembly-line manufac-

turing operations. Despite unusual lighting problems, exceptionally good color values were maintained throughout the manufacturing sequences due to careful planning of camera angles, some back-lighting tricks, and by following the best cinematic techniques.

The Pontiac plant itself is enormous and it houses a thunderous activity of efficiently coordinated production steps. Conveyors sail by at all angles, carrying castings, frames, engines and other miscellaneous pieces that go together to make a finished Pontiac automobile. Everything moves with clock-like regularity and every department of the factory, is served by those conveyors which

feed parts to the busy assembly line.

Many of the heavy assemblies, such as engines, frames and axles, are black; and most of the workmen, for reasons best known to themselves, like to work in white or gilly colored shirts—all of which presented extreme contrasts to challenge our lighting ability. Floors are black also, and backgrounds are in low key, varying principally between dull black and jet black. In some instances there was the sharp contrast of large masses of chrome, offering halation problems.

Assembly lines bring what they are—essentially linear affairs—long shots
(Continued on Page 447)

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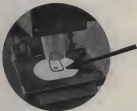


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Amateur Cinematography SECTION

ADVANCED AMATEUR MOVIE MAKERS, even some semi-professional motion cinematographers, are obliged by circumstances to work under many of the handicaps that confronted the man who, in the early days of "quickies," worked on short rations of time, money and equipment. Whereas in the large, major studios cinematographers had at their disposal every possible picture making resource, the "quickie" photographer was expected to get comparable results with little more than his camera. The result was that these men became experts at "pulling rabbits out of a hat," so to speak—improvising and inventing and getting the shot right on virtually the first take.

The advanced movie amateur follows somewhat the same path in his serious movie making today, and we see him using some of the same tricks to achieve crane shots without a crane, dolly shots without a camera dolly, and zoom shots without a zoom lens.

Perhaps recalling here some of the ingenious techniques developed by short-handed "quickie" cameramen may give the amateur cine photographer an idea or two for his future film productions.

Where a slim budget prevented the company from renting a camera crane for a boost shot, one ingenious director of photography made a good substitute; he placed a sawhorse on top of a parallel, and across it laid some heavy planks for his crane arm. At the far end was mounted his camera and operator, and as there were no counter-



CAMERA POLLS are simple to build—two planks of lumber, three rubber-lined rollers and three planks for track. Resulting dolly shots add dramatic, professional touch to cine film.



SPILLS come for serious on-location shots. Arden Smith used them successfully for one 16mm picture. "The driver"—the dolly, lowered shot for night, and the camera panned for day. Photos were filmed closeup with aid of supplementary lens.

Pulling Rabbits Out Of A Hat

Cine amateurs can accomplish unique photographic effects, following the ingenious tricks of early-day 'quickie' cinematographers.

By PAUL M. DITTMAN

balancing weights he could place on the opposite ends of the planks, a member of the technical crew was pressed into service to run in and out from the fulcrum—as a living counterweight. The shot was a success. This procedure also could be employed using an 8mm or 16mm camera.

For a similar shot, in which the crane was required to travel as well as move up and down, another cameraman improvised a camera boom by placing two two-inch planks, properly braced, across the axle connecting a pair of old automobile wheels with tires. With the camera mounted on the far end and crewman applying their counterbalancing

weight on the opposite end, an excellent shot was achieved.

Another cameraman, on location at a mountain lake, was faced with the task of making a dolly shot in which the camera moved up a hill, finally coming to a stop in a close shot of two lovers in embrace, then raised over them, showing a lake below in the distance. He had a track made from 2x12-inch planks, one end resting on the ground and the other supported by a parallel. Another plank with a camera high-hat nailed to it, served as the dolly. A chain-type auto jack was buried in the ground under the track and provided the lifting

(Continued on Page 259)



TRICK: reverse action shots are easily filmed with camera mounted straight down on tripod, using a 12-inch length of track iron with holes drilled to receive tripod screws.



TWO PICTURES which illustrate good and bad selection of camera viewpoint. Both shots, photographed at 31 Moss Lake, Shasta National Park, were made within a horizontal yard of each other. Picture at right—with



strong nonhorizontal elements—shows result of careful checking of angle for best potential effect before shooting the scene—a picture which involved moving back and setting camera up at a lower level

Developing A Knack For Composition

Are your movie shots marked by good pictorial composition? Here are some simple rules to follow that will make your pictures easy to look at.

By GORDON TAYLOR

"Composition is simply making pictures that are easy to look at," said Edward Steichen, and really, that's all there is to it. If your pictures aren't easy to look at, if some aren't pictorially compelling, all the attention paid to high-sounding composition formulas won't make them good from a composition standpoint.

This subject of composition in film and 16mm movies holds up every so often. In this instance, it comes up as a result of viewing the scores of films entered in *American Cinematographer's* recently concluded 1951 Annual Amateur Film Competition. Naturally, the photography of each film was a big factor in considering it for one of the awards, and invariably those pictures which were shot on points on photography were notably deficient in pictorial interest from the point of composition.

Since composition is such an invariable part of cinematography, it is important that the serious photographer give the matter more than passing attention. Oddly enough, it is often easier to make good pictorial compositions than bad ones, and those that are mediocre more often than not are the result of neglect or a lack of knowledge of what makes

a good cinematographic composition.

Think of composition as a matter of leading the eye to whatever you want your audience to see in a scene and hold it there. Every picture, every scene has some central point of principal interest—or it should. Everything else in the scene should serve either to lead the viewer's eye to that point or, once it is there, to keep it from straying.

A series of tests made several years ago by an eminent Hollywood cinematographer proved that in the majority of cases the eyes of a person looking at a motion picture screen begin to scan the picture at the lower left-hand corner, then travel upward toward the upper right-hand corner, unless something in the picture arrests the eyes in this pattern of travel.

In shooting movies, of course, it is not always practical nor feasible to arrange compositional elements so the most important object is in such a position. But it is often possible to place "guideposts" along the way that will direct the audience's eyes to the point desired.

None of these little guides need be either large or too obvious. Looking at the picture, one need not be conscious of them, or of how they lead the eye

unobtrusively to the central subject; but they do the work. Only a small branch here, a splash of sunlight there, and a spot of shadow somewhere else—guides far too subtle to be noticed consciously—nevertheless these carry the viewer's attention all around the picture in a fraction of a moment, and bring it to rest on the object the photographer wants him to see.

On the other hand, let any of these "guideposts" be too evident, either in size or in contrast, and it will stop the eye just as effectively.

Whenever pictorial composition is discussed, one inevitably hears the term "balance" mentioned as an important factor. This simply means that if the picture or scene has one strong, noticeable object on one side, there should be something on the opposite side to counterbalance it. The balancing components might be objects such as trees, rock formations, mountains or animate things such as a person, an automobile or ship, or an animal, or it may be merely a contrast of light or shade.

The balancing principle also applies to the relation of the upper and lower areas of a composition. For this reason, when filming landscapes and outdoor

scene shot, it is much more effective to have some sort of "framing" across the top, instead of blank sky area. This "frame" can be a branch of a tree, an arch or a doorway. It is common practice of many professional cinematographers to have an assistant hold a tree branch above and ahead of the camera so that it will serve as a framing medium for a scene. Others simply nail a branch to a wooden post, which is driven into the ground near the camera, with the branch resting the same purpose.

When shooting long shots, the cine photographer will find it equally important to frame such shots with an effective foreground as to choose an interesting background. The two photos illustrated here demonstrate this. On the left, the photographer evidently came upon the scene, set up his camera and snapped the shutter, giving little thought as to how he could improve his pictorial composition. The photo at the right shows the result of carefully surveying the location for best composition before setting up camera and making the shot. Note how the tree in the immediate left foreground not only serves to emphasize depth of the scene, but supplies framing as well—elements lacking in the first picture. Remember, when shooting vacation and travel films, that a well chosen foreground frames the view and concentrates attention on it, instead of permitting the eye to wander aimlessly and ultimately off the edges of the screen.

In photographing extreme long shots with foreground framing objects, as we have described here, the cine photographer may encounter puzzling exposure problems. If he exposes correctly for the foreground, the distance—the part of the scene that is the center of interest—is likely to be overexposed. If he exposes correctly for the distance, then the framing foreground is likely to be underexposed, resulting in a silhouette effect. The decision here must rest with the cameraman. If important subject matter lies in the immediate foreground, then this must be taken into account in determining the exposure; if the main subject interest lies at the distance, then allowing the framing objects in the foreground to go dark will properly frame the picture and lead the eye to the distant object or subject of the scene.

Most experienced photographers have learned the cardinal rules relating to the horizon line in pictorial compositions. Most beginners yet have to learn it. The rule to follow is never to set up the camera on a distant scene so that the horizon line bisects the picture in the middle. To do so too obviously cuts the picture in half and gives it a stiff,

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monotonous effect. Generally speaking, the most pleasing landscape compositions have the horizon about two-thirds of the way up from the bottom—at any rate, well up into the top half of the picture area.

Another compositional "don't" is never let an object divide the picture into two equal halves, vertically. Move your camera so that lone tree in the foreground appears well to one side—the same for tall statues, fountains, etc.

In taking up the subject of pictorial composition too seriously, you may get highly involved in such subjects as "S-curves," and diagonal, triangular, and other alphabetical and geometrical applications. Just remember this: for pictorial purposes, there is no need to worry about them; they are simply elementary terms used in analyzing arrangements

of lines that lead the eye, or placement of principal objects in ways that make a pleasing picture. And if you forget all these complexities and remember only to make pictures that are well balanced as to light and shade, line and form, and—with color film—the proper placement of color, your scene compositions will be good, and easily attained.

And see more things: don't try to include too much in a scene. All too frequently the inexperienced photographer will try to combine two or even three inherently good compositions in a single shot. The result is one badly mixed composition. It's far better to picture an interesting scene in a short sequence of integrated takes, each shot from a slightly different camera angle but in such a way that there is always complete orientation.

cameraman on a pan on the floor, close to the camera, placed some flash powder in it and fired it at the moment the explosion was to occur. He followed this with smoke released from a smoke pot, and, under cover of the smoke, made a quick lap-dissolve to a shot showing the set with the furniture disarranged as though scattered by the blast.

One of the industry's top cameramen developed a unique method for making closeups of riders on horseback, when neither a mechanical horse or a camera car were available for making such shots. Riding a horse alongside the plow, the cameraman photographed him at close range with a hand-held Eyrma camera. This also reminds us of still another innovation of his—making close-ups of a rider supposedly on a bucking horse. He placed a saddle on one end of a playground saw and mounted his camera on the other. Energetic men-hands rocked the saw as directed to effect the bucking action.

As with the cine photographer today, these successful studio cameramen had little else to work with but their cameras and film. But their inventive ability and ingenuity enabled them to meet any demand made upon them by the director or producer. Indeed, it was these very experiences and accomplishments that have made them leaders in their profession.

PULLING RABBITS OUT OF A HAT

(Continued from Page 236)

action, while a generous application of axle-grease upon both track and plunk serving as dolly made the movement smooth.

One enterprising cameraman needed a scene shot to cut into a sequence in which a player supposedly falls from a high building. He placed a pulley on the ledge of a top-floor window and suspended a DeVry hand camera—lens down—from a wire. When this wire was suddenly paid out, the camera (with spring motor running) dropped down, revolving as it descended, to give a perfect visual effect of what a falling man would see.

Ingenuity was the accomplishment of still another director of photography who needed a number of Akcie-type shots when the budget denied him the possibility of renting such a camera. He mounted his DeVry hand camera on a gunstock, with the camera release connected to a trigger. With this he was able to make swift follow shots which were successfully intercut with shots made with his studio Mitchell.

Want to know how to film an effective train wreck without actually wrecking a train? Here's how one studio cameraman did it: simply jerked one tripod leg to tilt the camera slightly as the train came to a stop. A well-chosen camera angle, of course, enhanced the illusion. Subsequent "post-wreck" shots showed passengers leaning against the train at an angle to suggest the train had careened in leaving the track.

Another cameraman, remembering recently, told how he successfully created an effective night shot in the day time, which pictured a cottage, apparently lighted and with light from the win-

dows streaming out on to the ground. No lights were available, so white paint on the window panes and white rock dust carefully spread on the ground, and the use of a red filter over the camera lens produced the desired result.

To film the effect of an explosion without actually wrecking a set, one

They're Prettier Now



Time, so the saying goes, works changes in all things. And the changes it has brought about in the design of amateur motion picture cameras are illustrated in the above photograph of old and new Eastman Cine-Kodaks. The big box-like camera at extreme left is the first Cine-Kodak camera, Model A. Even though it had to be cocked by hand and closely resembled the old box

Brownie, this camera played an important part in the inauguration of home movie making as we know it today.

The sleek, appealing, spring-driven camera at far right is the new Cine-Kodak Royal Magazine Camera—the modern counterpart of the Cine-Kodak Magazine 16 Camera, which in 1935 introduced magazine loading film to the Cine-Kodak field.

VIEWING GLASS

(Continued from Page 20)

sert a completely new viewing glass for the radsman. This new color film has incorporated into its emulsion correction components which balance it to the yellow illumination of the munda lamp, making it possible for the film to register colors comparable to the results achieved with daylight color film used in daylight.

When the eye views colors under artificial light, it naturally adapts itself to the prevailing illumination with the result that colors appear very similar to the way they do in daylight. However, this adaptation is not complete; thus, where color rendition is critical, marked differences can be observed between appearance of the colors under artificial light and the way they reproduce in the color film. A new Spectra color contrast viewing glass, now being developed, will have built into it—in addition to the neutral factors required to produce the correct viewing contrast—an additional correction component that will complete the adaptation. Much work is yet to be done in this direction to bring about development of a viewing glass that will render dependable results for the directors of photography working with the newest Technicolor low-light-level color film.

Color contrast viewing glasses can be of immeasurable aid to the film professional and amateur cameraman, too. Whether he uses any or all of the range of Kodachrome emulsions or Ansco Color, the use of a viewing glass can insure greater fidelity of color in the finished film.

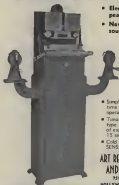
KINEVOX RECORDER

(Continued from Page 20)

dubbing magnetic sound tracks, and for erasing magnetic film for reuse. For the first time, film producers are now able to acquire and use their own sound recording equipment at a small fraction of the cost formerly required when only optical sound recording equipment was available.

The Kinevox recorder is manufactured in one size and model only. This instrument records on perforated 17 1/2mm (split 35mm) oxide-coated magnetic film at a speed of 90 feet per minute. The higher linear speed, of course, results in maximum quality recordings. Frequency response is flat within 1 1/2 db from 50 to 10,000 cycles. Convenient forward and reverse switch affords immediate

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ease of NG takes, permits error editing. Non-magnetic stainless steel parts insure highest quality performance. It is the recorder's amplifier system that received, perhaps, the greatest and detailed attention. This was engineered by Lear, Inc., one of the nation's leading electronic engineering laboratories.

The film transport sprocket is driven by a single dynamically-balanced silent pole synchronous motor. Reels and flanges for film have been eliminated. Instead, silent tight-winds are employed. These permit use of magnetic film stock just as it comes from the manufacturer, without need for winding it on spools or reels. An 8 inch P. M. Jensen monitor speaker is built in.

Of interest are many of the electronic specifications, considered of unusual high quality for a recorder of this price: Power required is 115 volts, 60-cycle single phase. Recorder can also be supplied to operate on 50-cycle, 115-volt current, 60-50-cycle, 220 volts single phase, or 60-50 cycle, 220 volts, 3-phase. Maximum power consumption is 300 watts. There are three signal input connectors: for a 50 or 250 ohm telephone, for one 600 ohm line, and one high impedance input. Switch on panel cuts in or out the pre-amplifier on any input. On the panel are such additional features as illuminated volume meter; high-low gain, record-playback, monitor and high and low pass filter key-type switches. Signal lights indicate on and off positions of the A.C. and record switches. In the recording head assembly, the special erase, record and play-back heads are mounted on one plate and provided with ample shielding.

Precision positioning and locking of the azimuth adjustment on each head is an important Kinevox feature. It insures accurate reproduction not only for the tracks made and played back on one recorder, but also when such tracks are played on any other Kinevox recorder or film photograph Kinevox sound tracks, therefore, become interchangeable on any Kinevox equipment. A magnetic track made with a Kinevox recorder in Italy, for example, will reproduce with complete fidelity on another Kinevox recorder or film photograph in New York or Los Angeles. Thus it is possible for any laboratory having Kinevox equipment to successfully re-record optically any Kinevox-recorded track for release-print production, without loss of fidelity.

The Kinevox recorder and the Kinevox film photograph are licensed under RCA, Artistic Research Foundation and Kinevox patents. The film photograph has an overall panel dimension of 19½ x 19 inches. Film speed is 90 feet per minute—same as the recorder—and,

designed as a companion piece to the Kinevox recorder, the instrument takes only 17½mm magnetic film. Precision design and assembly insures instant start and stop and reverse of film travel.

As with the recorder, this unit operates on 115-volt 60-cycle single phase current. On special order, it can be supplied to operate on any of the current sources specified as special also for the recorder. Maximum power consumption is rated 70 watts. Gain at 1000 cycles is 58 db, equalized 50 to 10,000 cycles. Signal to noise is 53 db. Output is 600 ohms at plus 6 db from normally recorded film. Panel controls include A.C. switch and pilot light, volume control, and high and low pass switches.

The 4-position remote amplifier-meter has dimensions of 19½" length, 13½" depth, a height of 8½" and weighs 33 pounds. It features 4 input channels, Cannon input receptacle, shock-mounted chassis, monitor jack for boom operator, and a 4½" illuminated V.U. meter dial. Controls are mounted on a sloping panel for ease of operation and visibility.

Performance data of this instrument is impressive: source impedance—50,

125, 250, 500 or high Z; nominal output level 0.5V.U. into 600 ohm line; maximum output plus 20 db M; maximum gain 85 db; frequency response is plus or minus 1 db from 20 cycles to 10 KC. The A. C. input is 105-125 volts, 50-60 cycles. Power consumption is rated at 25 watts.

The Kinevox magnetic film reader is the only piece of Kinevox equipment designed for use with 16 and 17½mm magnetic film and ¼" tape. The manufacturer emphasizes such features as low hum level, use of miniature tubes in amplifier, and 5 inch oval speaker. Film rollers and track are non-magnetic, with slight bearings insuring smooth operation. On the panel are volume control and pilot light. Weighing 7 pounds, it operates on 115 volts, 50-60 cycle A.C. current. The Kinevox reader is used in conjunction with editing magnetic sound tracks. A jack on front panel enables operator to use head phones instead of monitor speaker, if desired.

The Kinevox portable field power supply unit is the most recent addition to this popular line of recording equipment. Consisting of two heavy-duty

Symposium On TV Film Making



ART DIRECTORS of more than thirty Los Angeles advertising agencies in search of information on motion picture techniques and on role of the advertising art director in making TV shorts, were hosted recently by Raphael G. Wolff, Hollywood commercial film producer.

At this meeting, held in the Wolff sound stage, original storyboard for the film "This Is The Life," produced by Wolff for American Meat Institute, was

explained. Following this, a color print of a recently-completed picture was screened. After the color screening, a print of the same film in black-and-white (for television) was screened, along with several typical TV commercials.

Following the screening, studio department heads answered questions and demonstrated some of the studio's modern 16mm production equipment, including the studio's new animation camera crane.

fluo-rescent cases, which house batteries (62 pounds) and the generator (72 pounds), this equipment supplies power for any standard 35mm or 16mm motor-driven camera and Kinevox recorder, when used together in the field.

Presently in production is the new Kinevox Moonbeam—a fishpole-type mike boom with a unique telescoping up-right that eases the task of the boom operator. Boom is also of telescoping construction, and extends a maximum of 16 feet. It features swivel microphone connection and cable clips, and may be telescoped to a compact 6-foot overall length for easy carrying and storage.

Other items which round out this impressive magnetic recording line of equipment are the Kinevox auxiliary long-playing takeups and feed arms for the recorder, permitting use of 3000-foot reels and making the recorder ideally suited for TV live programs, KineScope, and sound-on-film recording. Also a bulk sound eraser, which makes possible quick erasing of recorded film without the need for running film through the recorder. Film need not be unwound. Instead, roll is placed on eraser, the switch turned on, and in less than 30 seconds the entire film is erased (de-magnetized)—to a far greater degree than is possible using the recorder and its erase head, according to the manufacturer.

Kinevox, Inc., emphasizes that much of the popularity of its recorder is due to its inherent silent quality, which permits use right on the set—an advantage to the small TV and industrial film producer. The company points with pride to its impressive roster of satisfied Kinevox users both here and abroad. These include the Los Angeles Police Department, James A. Fitzpatrick, Edgar Bergen, Telefilm, Inc., Edgar M. Querry (of Monsanto Chemical Co.), Arnon Motion Picture Corp., Bosore Longshore Studios (Kansas City, Mo.), International Engineering Co., Bangkok, Thailand, Brazilamerica-International Films, Sao Paulo, Brazil; Dept. of Instruction Puerto Rico; Studio Kleber, Paris, France; Thomas Studio, Rome, Italy; Guerry Magnel, Brussels, Belgium; J. L. Nerlio, Oslo, Norway; General Appliance and Radio Company, Bombay, India; and Antonio de Sousa, Lisbon, Portugal—and many others which limited space prevents mentioning here.

The second oldest camera produced for photographic use, an 1841 Voigtlander, is now on display at George Eastman House in Rochester, New York. It is considered a companion piece to the photographic institute's 1839 Giroux camera, the first camera put on the market.



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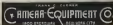
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NEW AURICON "SUPER-1200"

(Continued from Page 423)

camera turret, between the "C" Mount lenses used for shooting the picture. The 80X focusing telescope which is used with the ground-glass reflex focusing finder is also employed as part of the optical system for this telephoto-lens-finder. Each "C" mount picture lens mounted on the turret is matched with a miniature lens of the same focal length, mounted in the finder system, so that during sporting events or whatever telephoto lenses are employed, the finder always shows a brilliant, upright and enlarged picture corresponding to the image being photographed on the film by the telephoto lens. Changing camera lenses on the turret automatically changes the matching telephoto finder lenses to correspond. Telephoto lenses up to 11 inches focal length can be used in conjunction with this new telephoto finder system, providing a convenience never before available to the stunt cameraman. If desired, shorter focal length lenses down to the 17mm wide angle can also be used with the telephoto finder.

The three-lens turret provided on the "Super-1200" camera is designed to mount standard 35mm "C" Mount lenses. Other types of lens mounts are available on special order. Also on the turret are three miniature lenses for the telephoto finder system, as well as controls which operate the turret lock, so that the turret can be rotated from one lens-position to another without touching the camera lenses or disturbing their focus and diaphragm settings.

Another unique feature of the Auricon "Super-1200" Camera is its completely quiet operation. It is self-lubricated and truly noiseless, so much so that large red indicator lights are provided at the front and rear of the camera to signal the fact that camera is running. A smaller neon signal light is installed in the back of the camera to indicate that line voltage is "on." This enables the cameraman to check his line voltage to the motor when the camera is not running. The "stand-by" neon signal light for line voltage prevents accidental disconnection of the camera without the knowledge of the operator.

A 115-volt, 60-cycle AC synchronous motor normally operates the "Super-1200" Camera at the standard sound speed of 24 frames per second. (115-volt, 50-cycle is also available.) Other motors can be furnished for single-frame animation work, for variable speeds, or for battery operation. The synchronous motor normally provided is

ideal for "single-system" sound recording or for pictures to be synchronized with "double-system" sound-on-film or magnetic tape systems.

A geared Vender-Rook footage and frame counter is located on the rear control panel of the camera. An adjustable shutter is also provided for making fades, dissolves or adjusting the camera exposure from 1/50th of a second up to 1/200th of a second. The shutter can be locked in any desired position.

The "Super-1200" Camera comes equipped with a 1200-foot film magazine providing up to 33 minutes of continuous "unloading picture" shooting. This makes it an ideal camera for shooting half-hour television programs or for long-hour recording work; 400-foot film magazines holding 11 minutes of film are also available. The magazines are driven with a "Fluid-Drive" clutch and a noiseless Neoprene rubber belt.

The instantaneous film movement in the camera is made of hardened and precision-ground steel. It imparts a perfect sine-wave movement to the film during pull-down, 24 times a second. The pull-down claw enters the film slowly at the start of each 1/50th of a second pull-down cycle, increases in speed during the center of the pull-down cycle and then slows down to a gentle stop before lifting out of the film perforation. In this way a rock-steady picture is obtained on the film with no damage to film perforations in the camera.

The film moves through the gate over stainless steel balls which provide perfect focus registration by positioning the film emulsion exactly .001 of an inch behind the "C" mount lens. The Auricon camera gate design (covered by U.S. Patent No. 2,350,705) eliminates the usual emulsion pile-up troubles even when 1200 feet of film are run continuously through the camera without a stop.

The Auricon "Super-1200" Camera, although designed as a superb photographic instrument, is also a "high fidelity" sound-on-film recorder. The film-moving mechanism for recording sound on the same film as the picture is triple-filtered for smooth film flow and is the product of over 20 years' experience in the 16mm sound field. The camera is usually furnished for a variable-area sound track recording with "shutter" noise-reduction. This type of RCA licensed sound track is of the highest fidelity, yet minimizes "Rienhard Effect" and "Machio line" troubles which occur on multiple track recordings. It provides the best results with average

day-to-day film laboratory processing. The "Super-1200" Camera is also available for RCA licensed Variable-Density noiseless recording, if desired. Both variable-area or variable-density types of Auricon sound-on-film recording galvanometer systems are completely rugged and dependable and are unconditionally guaranteed for two years, regardless of the manner in which the recording amplifier is handled or of the subject matter recorded. The Auricon galvanometer and optical system is rugged enough to easily withstand the recording of gunfire, yet can capture the delicate shadings of a fine symphony orchestra on the sound track. No adjustments are required or provided for on the Auricon galvanometers.

In the studio where lenses of relatively short focal lengths from 17mm wide angle to a 2-inch medium telephoto are used, the instant ground-glass reflex focusing system provides a fast and efficient method of lining up a scene and getting it into exact focus. While the camera is operating and the reflex focusing system is not in use, the auto-parallax viewfinder provides a convenient and exact picture of what is going onto the film. The "Super-1200" Camera, being silent in operation, can be used in the studio within a few feet of the recording microphone when desired. A construction less-shade-blind completely encloses the three-lens turret, yet it is instantly moved forward for easy adjustment of the lenses.

On the other hand, when the camera is being used outside the studio for sporting events such as football games, horse races, polo matches, etc., the telephoto finder system provides an ideal means for insuring perfect picture composition regardless of the focal length of the telephoto lens being used. The same convenient six focusing telescope in the rear of the camera enables operator to view the scene through his lens or through his telephoto finder. Nothing moves on the camera externally during this shiftover operation. There is no shift of camera weight on the tripod which would have a tendency to throw the camera out of line. In this way quick comparison can safely be made between the lineup of the camera lens and the finder lens without disturbing camera position.

The Auricon "Super-1200" Camera is a custom-built precision optical instrument, and auxiliary equipment affording a wide range of specialized film work with the camera is also available. Inquiries should be made directly to the factory in Hollywood.

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TV MOTION PICTURES

(Continued from Page 207)

place in the actual location itself. *Free-lance* was one such program that made use of this effect. Action shots of the laboratories of the New York State College of Forestry were photographed in advance of the show date. Then the stage at the studio was set up to resemble one of these laboratories or offices. The cutting between film and live action during the telecast was so deft, few video viewers were aware the action was not staged entirely in the laboratory.

This type of TV filming requires careful scripting and careful lighting to match all conditions, and careful rehearsal. Dialogue is worked out in advance so that lip-sync of film action will not be required. Usually narrative type commentary is supplied during these sections with lip-sync being used during the live action sequences. In the lighting, the shadows must fall in the same place at the studio as they did on the location spot; otherwise a discontinuity may be noticed by the viewer with the result that the film sections become apparent as such. Of course, script and casting also must be identical for persons seen in both the filmed and live action sequences. Editing of such sequences is usually done in the camera, or carefully planned prior to shooting, for it is difficult to cut out sections of film afterwards without introducing discontinuous jumps in the action.

Some stations go into the production of documentary type films concerning local industries, civic activities, etc., for program material. This often is an expensive procedure and is not indulged in by many stations—unless for a commercially-sponsored program, with the sponsor picking up the production tab. Here the advanced amateur or semi-professional may make an important and necessary contribution. If such films are shot at 16 frames per second, most stations will reject them unless the subject matter is of unusual interest and the action such that projection at sound speed will not make it look ridiculous.

At the present time only stream and 35mm motion picture films are being used by the TV industry. However, it may not be long before 8mm may have some small place in the TV van—providing material on 8mm merits the research and work necessary to adapt this size projector to TV standards.

Commercial TV film production may be classified as follows: "Spot" announcement films of one-minute or less duration on the screen; commercial film programs, which very few TV stations are equipped to do, and the production

of commercial background and title montages. The latter phase is almost identical with regular sustaining production titles and backgrounds, except that the sponsor and his message must be kept in mind (and in view) at all times. Here shooting is very critical.

In the early days of commercial or "sponsored" telecasting—comparatively recent, by the way—most so-called commercial television films were made by small independent producers working on shoestring budgets, by advertising agencies or by the television station itself. The budget for such films rarely exceeded a hundred dollars. Some of these low-budget producers are still making films, and their product must necessarily compete with that turned out by the larger producers utilizing the best and latest facilities of New York or Hollywood film centers.

Where the large film producers have available specialized personnel and such equipment as optical printers and sound film stages, the small production staff of the television station must strive for similar quality using nothing more than its basic camera equipment. The sound for such films, for example, must be taken from a single-system film source, from tape or disc recordings, or perhaps from the announcer's voice over the film as it is being telecast.

While the studio problem generally is not serious, the filming problem is. Agency personnel prefer multiple effect films. When the small TV station production staff makes them, zoom, lap-dissolves, montages split stage, stop action, and superimpositions unavailably have to be done in the camera. Such films must be accurately plotted and timed before a single frame is exposed, and often, when an agency is in a big rush, on the spot of the moment. Quite often there is no opportunity for retakes since most films of this sort invariably are scheduled for "air date" as of the day the tapes return from the processing lab.

All this may sound like an onerous and dangerous task for the cinematographer, new to TV film making, to undertake. And it is, if he doesn't know his business—particularly the business of his camera and of the medium itself. Let us examine a typical spot announcement which was recently filmed by a local TV station's film production staff. The spot ran one-minute on the screen and was prepared prior to shooting by an advertising agency. It was scripted as follows:

SCENE 1—Interior—Appl. Sings—Close

Up, FADE IN. On left, a ham shank before cooking. On right, a carefully cut ham on platter after cooking. LAP TO

SCENE 2-Interior-Glass Up of Bacon in Package on Table. No more packing boxes label is prominent and readable at side. Package is open and lies diagonally across screen with bacon in center. LAP TO

SCENE 3-Interior-Medium Glass-Bacon Frypan in Frying Pan on Stove. Lights to catch the glaze and "bacon appeal" from the frying bacon. (Make it look mouth-watering.) LAP TO

SCENE 4-Interior-Glass up of Bacon Package (as in Scene 2). Have packing boxes trademark in center. LAP TO

SCENE 5-Zoom In—28 frames from Long Shot of Package, to Glass Up of Label. Hold 36 frames on Trademark and Zoom this into camera while fading for lap in 8 frames. LAP TO

SCENES 7, 8, 9—Same as Scene 4, but with other meat products. LAP TO

SCENE 10-Interior-Glass-Snap Action—Pivots of Movement—Three pieces arrange diagonally on a plate in circular, pyramidal fashion. Hold When Action is Complete 3 seconds and Then—LAP TO

SCENE 11—Card Table—Glass—Sponsor Trademark. FADE OUT

The above shots were made consecutively in the camera, in the order shown. No cuts were permitted; all takes were lap-dissolved. Here frame counting and exposure control demanded careful calculation, particularly in the zoom sequences; 36 frame laps were permitted during the opening scenes with the zoom scenes held to 8-frame laps. We later had to reshoot the bacon sequence and carefully match it into the original, because the red trademark did not photograph or reproduce on TV receivers as the sponsor wished. When you are called on to do this in the camera—then a good camera, which affords reliable facilities, is a must. Needless to say, when the sponsor, the agency, and the station is happy with a spot, the cameraman has good reason to be elated, too.

(To be continued.)

FILMING ASSEMBLY LINE

(Continued from Page 247)

generally involved large areas in depth rather than in transverse plane. This meant stepping down, the camera lens and stepping up the lights—usually beyond the point that throws the circuit breaker.

In spite of such problems, the shooting schedule was completed in less than five weeks. Factory look-tracks and a little train of "data," used to move equipment from one set-up to the next, did double—even triple—duty. Not only did they have facts about but they also cleared areas of encumbering "toe-boxes" and other segments of rubble

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equipment that could be momentarily spared from the line. They also served as booms for the cameras, when overhead shots were required.

Scenes were shot in all the various departments: in the foundry, the engine plant, the axle plant, the planing plant, the sheet metal plant, the body plant, then the final assembly along the entire length of the line—almost a third of a mile. Not once did the camera crew cause the slightest delay in production. Throughout the filming, cars continued to come off the line at their fixed schedule of one every fifty-eight seconds.

This was accomplished, in part, by careful pre-planning and continued during the entire shooting schedule with the helpful cooperation of Pontiac officials and department heads. Where quarters were unduly cramped and problems of setting up seemed insurmountable, the director and unit production manager would arrange to have all work left in some designated position during the lunch hour or change-of-shift break. The camera crew moved in as soon as the workmen stepped away from their machines or stations and made everything set for the next shot. By the time the workmen resumed their duties, the lights were in position and the camera was ready to roll.

"Through The Years" contains a spectacular sequence shot in the foundry, which proved one of the most complex places in the factory to light and shoot. Eight cupolas there produce molten metal at a fixed rate, and their output must be taken away and poured the very moment it is ready. Overhead cranes move swiftly through congested areas, each swinging a huge bucket of molten metal. The moulds themselves are on conveyors and must be filled as rapidly as they come through, so nothing can alter, even for a moment, the routine pace of the work schedule. Dust from the black moulding sand fills the atmosphere, making 300 yards of light look like a candle in a huge cave. The camera crew, script girl and all, spent three days in the foundry, before emerging begrimed and triumphant with only one minor casualty, from a splash of molten metal.

No two shooting problems were solved the same way. Backgrounds were a constant headache, particularly in the long shots. Sometimes they were largely eliminated by using high-angle obliquers, particularly on assembly line scenes, where this technique was very effective. Oftentimes there were window areas that could be included, but no special

(Continued on Page 247)

Current Assignments of A.S.C. Members



Major film production on which members of the American Society of Cinematographers were engaged as directors of photography during the past month.

★ ★ ★ ★

★ ★ ★ ★

Allied Artists

- **HARRY NEWMAN**, "Dad Jockey," with Herb Jeffery, Lessee Karl, Russell Metzger, Nick Lucas, Martin Roxy, Gene Norman, Bill Amos. Will Jahn, director.

Columbia

- **WILLIAM SUMNER**, "Two Tall Men," (Harlowe Fred in Technicolor) with Russ Landauer, Judy Lawrence, Gilbert Roland, William Griffith, director.
- **CHARLES LAWTON**, "Man in the Saddle," (Scott Brown Fred in Technicolor) with Randolph Scott, Jean Leslie, Ellen Drew, Alexander Knox, Richard Rober, John Russell, Ray Boy Williams. Anne De Toth, director.
- **ERNEST LAMON**, "Small Wonder," (Halbert Freds) with Robert Cummings and Barbara Hale. Frank Tashke, director.
- **ROBERT GUTHRIE**, "Dark Passage," with Frederick Crawford, John Derek, Donna Reed, Rosemary De Camp, Henry O'Neill. Phil Karlson, director.
- **FAYE BRUNER**, "The Kid From Australia," with Charles Starrett and Smiley Burnette. Ray Nazario, director.
- **CHARLES LAWTON**, "Bambi Meets," (Jimmy Buchanan Ted Fred) with William Holden. William Christie, director.

Independent

- **WALTER SWANSON**, "The Voluptuous Sin," (Waldorf Reed Fred) with Robert Clarke, Maryann Lord, Jimmy Lloyd. Margaret Fields. Tom Neal, Don Brydson, Sumner Gilchrist, Perry Warak, Charles Lane and Monte Blue. Frank Spence, director.
- **STANLEY CRANE**, "The Bookshelf Fix," (Jack Broder Fred) with John Ireland, Marshall Thompson, Frances Brown, John Sledge. William Bishop, Harold Kress. Walter Steele and Eddie Hyatt. Felix Poni, director.
- **HAL MARK**, "The Rag Night," (Woodsman DA Fred) with John Barrymore, Jr. and Faye Foner. Joseph Levy, director.
- **WALTER SWANSON**, "The Librarian Story," (Waldorf Reed Fred) with Robert Clarke, Maryann Lord, Jimmy Lloyd. Frank Spence, director.
- **JACK CAGNEY**, "Admission Quota," (Harlowe Fred), (showing in Edison Comps) with Humphrey Bogart, Katherine Hepburn and Robert Morley. John Huston, director.
- **JACK GREENGLASS**, "Leave It To The Marines," (Lippert Fred) with Ed Meenan, Mary Lyon, Fritz Feld, Don Fox, Maria Dean and Chester Chase. Samuel Newfield, director.

M-G-M

- **PAUL C. VOGN**, "The Angels and The Devils," with Paul Douglas, Janet Leigh, Robert Wyton, Dennis Cawson, The Rumburg Sisters. Clarence Brown, director.
- **WILLIAM C. MILLER**, "Wagon Train to the Moon," with Robert Taylor, Deane Ditch, Hays Eganoff, John McIntire, Jake Bishop. William Williams, director.
- **ROBERT GUTHRIE**, "The Light Touch," (Shooting in Italy) with Stewart Granger,

AMERICAN SOCIETY OF CINEMATOGRAPHERS

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- **RAY JONES**, "Too Young To Kiss," with Jane Alynna, Van Johnson, Katharine Gray, Paula Corley and Larry Keating. Robert T. Leonard, director.

- **GEORGE FOLLEY**, "Man With A Clock," with Joseph Cotten, Barbara Stanwyck, Louis Calhern, Loretta Cress, Margaret Wycherly. Fletcher Markle, director.

- **RAY JONES**, "Callaway Went Thataway," with Fred MacMurray, Dorothy McGuire, and Howard Keel. Directors, Norman Panama and Melvyn Frank.

- **HARRIS ROSS**, "Love Star," with Clark Gable, Art Gardner, Broderick Crawford, Lowell Barrymore, Betty Blythe, Merle Olson, William Fairbanks and James Buel. Vincent Sherman, director.

Menegrim

- **ERNEST MILLER**, "Stagecoach Driver," with Whip Wilson, Fanny Knight, Joe Bonomo,

Gloria Winters and Barbara Woodell. Lewis Collins, director.

- **MARCEL LIPSCOMB**, "Let's Go Navy," with Lee Gurney. Route Hall Charles. Dorothy Ford, Allen Jenkins and Tom Neal. William Brandon, director.

Paramount

- **GEORGE BARRIS** and **PERFUMED MORLEY**, "The Greatest Show On Earth," (Technicolor) with Betty Hutton, James Stewart, Everett Ruess, Dorothy Lamour. Gloria Grahame, Charles Brown and Lyle Beggs. Carl E. DeMille, director.
- **HARRY STRATTON**, "My Son John," with Helen Hayes, Van Heflin, Robert Walker and Dean Jagger. Leo McCarey, director.
- **JOHN F. STURT**, "The Rage Of The Vulture," with Alan Ladd, Deborah Kerr, Charles Boyer, and Conrad Collett. Charles Vidor, director.
- **CHARLES LAMON**, "Marion Stock From Pardon Creek," (Twilight-Summit Fred) with Alan Young, Dinah Shore, Robert Merrill and Adele Jergens. Claude Rains, director.
- **LEONARD LIVING**, "Hong-Kong," (Five Thomas Fred) with Ronald Reagan, Rhonda Fleming, Nigel Bruce and Gloria Louis. Lewis R. Foster, director.
- **RAY KENNEDY**, "Silver City," (Technicolor) with Tyrone D. Carle, Edmund O'Brien, Barry Fitzgerald, Richard Arlen, Edgar Buchanan, Laura Elton, Michael Meyer and Gladys Moore. Byron Haskin, director.

R.K.O.

- **FRANK PLANK**, "The Blue Veil," (Wald-Kramer Fred) with Jane Wyman, Charles Laughton and Katharine Locke. Curtis Bernhardt, director.
- **GEORGE DIKESTY**, "The Rocket," (Edmund Granger Fred) with Robert Mitchum, Robert Ryan, Lee Adrian. John Cromwell, director.
- **HARRY WOOD**, "The Lay Vegas Story," with Jane Russell, Victor Mature, Vincent Price, Henry Catechall and Brad Dexter. Robert Stevenson, director.

20th Century Fox

- **MILTON KRAMER**, "The De-Perfection Story," with Cary Grant and Joanne Crain. Joseph Mankiewicz, director.
- **LEO TOWNS**, "The Day The Earth Shook," with Michael Rennie, Patricia Neal, Billy Gray and Sam Jaffe. Robert Wise, director.
- **NORMAN KRASNA**, "The Desert Fox," with James Mason, Desmond Young, James Tandy. George Mervyn. Harry Markway, director.
- **LOUIS ALDER**, "A WAC In No Life," with Jane Brett, William Lundgren, Marilyn Monroe, Frank Fay and Jack Pae. Joe Newman, director.
- **CHARLES G. CLARK**, "The Golden Girl," (Technicolor) with Donna Day, Mimi Gray, Dale Robinson and Una Merile Lloyd. Bacon, director.

• **LINDA BALLOON, "Let's Make It Legal,"** with Claudette Colbert, Macdonald Carey, Zachary Scott, Barbara Bates and Robert Wagner. Richard Sale, director.

Universal-International

• **WILLIAM DUNBAR, "The Lady Pays Off,"** with Linda Darnell, Stephen McNally, Jeff Fennell and Virginia Field. Douglas Sirk, director.

• **CARL GUSTAV, "Frida's Escape,"** with Tom Roulé, Julie Adams, and Evelyn Varden. Friedrich De Cordova, director.

• **ROMEO MURPHY, "Flame Of Araby,"** (Technicolor) with Maurice O'Hara, Jeff Chandler, Maxwell Reed, Susan Cabot. Charles Lamont, director.

• **MURRAY CLOSEMAN, "Romance In Reno,"** with Mark Stevens, Peggy Dow, Gigi Perreau, Francis Fox and Left Endright. Kurt Neumann, director.

• **JEROME GLASSBURG, "The Door,"** with Charles Lamont, Bette Karloff, Sally Forrest, Richard Widmark, Michael Pate, Paul Cavanagh, Joseph Ferryer, director.

• **CHARLES ROYLE, "The Chamberlain Kid,"** (Technicolor) with Audie Murphy, Beverly Tyler, Leif Erickson, James Ben, Yvonne DeCarlo, Nook Berry, Jr., Palmer Lee and Raulo Ruuska. Budd Boetticher, director.

Warner Brothers

• **THE MCCOY, "Fare Of Avarice,"** with William Holden, Nancy Olson, Frank Lovejoy, Gene Evans, Dick Weston. Michael Curtiz, director.

• **THE MCCOY, "Distant Drums,"** with Gary Cooper and Muriel Alden. Russell Wark, director.

• **ROBERT BURKE, "As Time Goes By,"** with Gene Tierney and Ray Milland. William Keighly, director.

• **THE MCCOY, "Smile,"** with Virginia Mayo, Dana May, Ruth Roman, Gordon MacRae and Gene Nelson. Roy Del Ruth, director.

• **ROBERT BURKE, "Come Fly With Me,"** with James Cagney and Jimmy Gleason. Gordon Douglas, director.



"... then he leered me up to see his KINEVOX!"
(Reading Kinevox synchronizer, magnetic recorder)

FILMING ASSEMBLY LINE

(Continued from Page 217)

tricks or devices were used, with the exception of spraying chrome parts with condensed milk to reduce halation and glare.

Two Mauer beam cameras did most of the shooting on this assignment. The bulk of the shooting was handled with one Mauer, but on occasion two cameras were used to permit greater selectivity of coverage. A battery of Kip-Lite Swans, Juniors and Babes were used for most of the lighting requirements, although a number of extreme close-ups were lighted by Colortrons. Despite the variance in lighting equipment, color values were uniformly faithful and of high quality throughout the entire picture.

"Though 'The Years' is now being released by the Pontiac dealer organization, which makes it available to the non-theatrical exhibitors market. In addition, it is regularly being screened in Pontiac showrooms for prospects, customers and friends.

Critics rate the production one of the best institutional stories ever filmed in 16mm Kodachrome. Said one: "Its fast-paced action and unusually fine color values combine with an excellently prepared script to picture the Pontiac organization and its product in a manner which both the company and its dealers may be justly proud."

COLLEGIATE MOVIE MAKERS

(Continued from Page 217)

first teach. The result has been a sort of vicious circle which has slowed down both the teaching and the production.

"When, in the Spring of 1950, we began to approach the coming summer season, we tried to arrive at some sort of a workable plan which would obviate the difficulties of the preceding year.

"Our first move was to include, as far as possible, the episodes we had made and then plan from there. We were agreed that we had made six mistakes:

1. We undertook productions which demanded a certain degree of professional finish, thereby depriving the students of a chance to learn by mistakes.
2. We had too many students and too few productions.
3. The productions were too large in scope.
4. We did not know beforehand



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which students were capable and which students were not

5. We carried out a full-scale production program, and, at the same time, tried to maintain the illusion that we were teaching.
6. Pre-production planning at the student level was practically nonexistent

"After carefully screening our regular students, we found that, in contrast to the previous year, we had a high percentage of qualified and responsible students. From this roster we selected thirteen who might conceivably be trusted to see through the production of a relatively uninvolved film. We then invited each student to submit a short script, which, if approved by the staff as feasible, he could direct. We prescribed a definite set of limitations to these scripts:

1. The final film should not be longer than ten or fifteen minutes.
2. The production should not require more than a six-man crew.
3. The film must require no lip-synch and no sound stage shooting.
4. The location should be restricted to, on or near the campus.
5. The shooting schedule should not be longer than four weeks.

"The result was that eleven scripts were submitted; ten of them approved. We went into production, then, with one major production on the sound stage and ten student productions (designated as minor productions) on location. We regarded the minor productions as exercises which would allow the students to make errors without endangering committed films demanding professional finish. Each student, it must be pointed out, was impressed with the fact that although he had room for error, he was to impose upon himself standards of production as rigid as any professional endorses.

"The 1950 summer session workshop proved to us a number of things. We have a working model to use as a pattern for future summer workshops; we have come a great deal nearer to reconciling teaching and production; we can now give competent students the opportunity to put into practice what they have learned in the classroom during the academic year; and we have developed a concrete production planning procedure. With such experience behind us, we can now look forward to a continuous and progressive reshaping of our teaching methods."

Only the most promising students are permitted to continue their studies toward a master's degree. This involves a minimum of two graduate semesters of intensive work in the technical and esthetic phases of film production. The Master's candidate must complete a

thesis, which may be either a research paper or the actual production of a film. Currently working toward his Master's degree in the department is film actor Van Heflin.

The present quarters of the Motion Picture Division, though small, are adequate to the needs of the current enrollment of 150 students. There is a small but well-equipped sound stage, cutting rooms, projection room, sound control room, and an animation department which houses a custom-engineered animation stand that would make Walt Disney envious.

A new and beautifully equipped sound department is now being installed adjacent to the shooting stage. Facilities will include projectors and translucent screen for dubbing to picture, a Western Electric photographic recorder (both Vanable Area and Variable Density), a portable Western Electric 16mm magnetic synchronous tape recorder, a rack type magnetic recorder which also serves as a magnetic and photographic recording channel, 2 magnetic and photographic re-recorders, a Western Electric console equipped to mix 8 channels and complete sound mixing equipment. In addition, the department is being given a completely equipped sound truck by Paramount Studios.

Camera equipment includes 4 Cine Specials, a Bolex, a Bell & Howell Specialist, an Auricon single-system sound camera, a Moseley double-system sound camera 16mm and 35mm Mitchell's, and a Bell & Howell 35mm animation camera. There is a Mele-Richardson beam, a Fearless dolly with a Baby gear-head, and a light-weight camera crane with an elevation of ten feet.

The sound stage, which is completely surrounded by a cat-walk, is equipped with a full complement of lights ranging from Dynalinks to Senors. The cutting rooms boast a Bell & Howell foot-pedal hot sphere, a table-model hot sphere, a 35mm Moviola and four 16mm sound Moviolas. There is a scene dock and a shed for the storage of props.

Among the outstanding productions recently completed by the Motion Picture Division are: "Four Ways To Drama" (A comparative study of Theater, Radio, Television and Motion Picture techniques), "Wheelchair Scholars" (A documentary dealing with U.C. L. A.'s paraplegic veterans students—now being distributed by the State Dept. abroad), "Lifeguard" (A dramatic documentary about the work of the L. A. County Life Guards), "Impasse" (A dramatic documentary concerning Labor-Management Relations), "Utopia" (A Master's thesis film shot in Russia, concerning a native legend

(Continued on Page 246)

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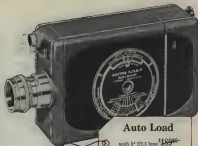
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